



Corea del Sur

@ Ventana Sur

2012

South Korea
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Korean Film Council (KOFIC) Introduction



About KOFIC

Established in 1973, the Korean Film Council (KOFIC) is a special organization, entrusted by the Ministry of Culture, Sports and Tourism, Republic of Korea, aiming to support and promote Korean films. KOFIC is composed of nine commissioners, including one full-time chairman and 8 committee members, appointed by the Ministry of Culture, Sports and Tourism in order to discuss and decide main policies related to Korean films.

Relocation of KOFIC

Following the government's plan for public sector relocation and balanced regional development, KOFIC's headquarters will be relocated to Busan by the end of 2013. The future address of KOFIC will be 1466-4, Woo-dong, Haeundae-gu, Busan, located right next to the Busan Cinema Center.

Raising the Film Development Fund

Since July 2007, KOFIC has raised and managed the Film Development Fund, which amounts to approximately USD430 million, in order to promote and support the Korean film industry. The fund is financed by the government with USD172 million, along with USD172 million from an allotment of box office ticket sales, and USD86 million from leftover funds from previous years. The 3% allotment from ticket sales was temporarily applied for the period beginning July 1, 2007 until the end of 2014.

Supporting Korean Film Production

Supporting Korean Film Production

In order to stimulate original and innovative production, KOFIC provides support programs for Korean films such as the independent film support program, the labor costs support program, and the accumulative support program for released Korean films. The independent film support program provides production costs for independent feature films, short films, and documentary films within a certain budget. The labor costs support program is an initiative designed to partially offset labor costs for staff during production, and the accumulative support program for released Korean films is a program that supports R&D for subsequent features based on a film's box office returns.

Supporting R&D for Korean Films

KOFIC runs an online screenplay market to provide original and new ideas for the industry and runs various contests for animation screenplays, novel adaptations by writers and scenarios dealing with traditional Korean culture. Writers can register their works on the online screenplay market (www.scenariomarket.or.kr) and sell them to investors or producers. KOFIC selects outstanding works among those submitted and provides a mentoring program to writers as well as subsidizing author's adaptation fees. In addition, KOFIC supports R&D costs for promising mid-size production companies that have difficulty raising R&D finances.

Supporting Independent Productions and Art House Theaters

To support art house and independent films and secure the audience's cultural rights to enjoy diverse cinematic experiences, KOFIC supports cinemas and cinematheques specializing in the screening of art house and independent films. To do so, KOFIC subsidizes 25 art houses theaters nationwide and a cinematheque in Seoul, while also directly operating and/or supporting 3 cinemas dedicated to independent film in Seoul. Besides that, KOFIC supports special screenings arranged by local organizations to provide opportunities for the local audience to watch a wide array of films.



Supporting the Release of Diverse Films and Korean Animation

KOFIC supports the release of diverse films such as art house, independent, documentary and animation films. In addition, KOFIC supports the release and screenings of Korean animation films in foreign countries.

Promotion Campaign for Legal Download Services

As the film market is shifting to the digital environment, KOFIC is fostering the ancillary market by establishing a distribution platform for copyrighted online cinema content. The Ancillary Market Distribution Management System is designed to facilitate the online distribution process by promoting legal download services via web servers and to build a public online portal allowing people to easily access download services. Furthermore, KOFIC promotes its campaign with the catchphrase "Be a good downloader". A "Good downloader" is a person who legally downloads content from online platforms, is aware of creators' rights of creators, and understands that content should be protected.

Investing in the Industry

The Cinema Fund provides money to various investment funds for Korean films and plays a critical role in Korean film production. KOFIC invests about USD8.9 million per

year to stabilize the Korean film industry. KOFIC has invested USD43.1 million in 602 films in the last 12 years.

Supporting Global Business

Supporting the Export of Korean Films

KOFIC supports Korean films and filmmakers attending international film festivals. KOFIC runs a booth at major film markets to boost sales of Korean films and supports the marketing activities of Korean sales companies. KOFIC also holds "Korean Film Night" receptions to promote Korean films at major film festivals. In addition, KOFIC supports special screenings of Korean films arranged in foreign countries.



International PR for Korean Films

KOFIC runs offices in USA and China to use as a post for international PR and runs an English website (www.koreanfilm.or.kr), while also publishing a number of books and magazines in English (Korean Cinema, Who's Who, Korean Cinema Today). KOFIC runs an online business center, KoBiz, to provide a one-stop service for international PR for Korean films, information of foreign markets, and news for co-productions and the exports of Korean films.

Supporting International Co-Productions

KOFIC supports co-production projects during their development stage through the 'Co-Production Development Support' program. Selected projects (by region) are offered support in the form of script doctoring and mentoring for their development. The program was designed as a one-stop process from script development to consultation and business matching in order to find co-production partners and financiers.

KOFIC also recently began the 'Co-Production Incentive' in 2012 for co-produced films between Korea and other nations. In addition, KOFIC opened the 'Film Business Center' in Beijing, China to provide a location for Korean producers to develop their co-production projects with China.

Providing Location Incentives

KOFIC offers a 25% cash grant incentive on foreign audio-visual works that shoot on location in Korea. To be eligible for the incentive, a feature film or TV series must: be shot for more than 10 days in Korea; spend more than KRW 1 billion (approx. USD 900 thousand); and be produced by a foreign production company, in which their participation should exceed 80% of the project's total budget.

Global Forum for Financing International Co-Productions

KOFIC holds a 'Global Forum' at the Busan International Film Festival to provide

opportunities for the international financing of Korean co-production projects. International industry professionals in the film business are invited for presentations, seminars, and 1:1 meetings with co-production producers. A touring program that affords foreign guests a chance to visit post-production studios and famous shooting locations is also organized.

Research and Building Infrastructure

Operating the Box Office Management System

KOFIC operates the Box Office Management System to provide fast and accurate box office information and create a better and fair distribution environment for the industry. With this system, KOFIC collects ticket sales information from cinemas nationwide and provides box office information in real time.

Research and Cinema Policy

KOFIC supports various research and studies to help the Korean film industry by providing proper policies and alternative solutions for Korean cinema. KOFIC develops mid-term promotion strategies for Korean cinema and evaluates business and outcomes of the industry. KOFIC also provides vital information in the form of statistics, analysis and publications in order to research and develop new policies as well as publishing a Korean Film Yearbook, Korean Film Scenario Collection, Journals and Industry Reports.

Korean Academy of Film Arts (KAFA)

The Korean Academy of Film Arts was established in 1984, aiming to provide quality education to aspiring filmmakers. KAFA offers 5 courses in film directing, producing, cinematography, scriptwriting, and animation. In 2009, KAFA opened a production research course and has directly produced 4 feature films per year, which have all been screened and acclaimed at major international film festivals. Known as the "Military School of Korean Cinema", KAFA has introduced more than 500 professionals to the industry such as IM Sang-soo, BONG Jun-ho, KIM Tae-yong, CHOI Dong-hoon, and more, who led the second renaissance of Korean cinema in the late of 1990s.

Supporting Cinema Technology

KOFIC puts its efforts on developing and disseminating core cinema technologies, including 3D, by running a program called "Moving School for Digital Technology", which visits schools and institutions to update the status of their technology. In addition, KOFIC supports future visual technology for the Korea film industry by setting cinema technology standardization and offering a test for Industrial Engineer Projection.

KOFIC Studios in Namyangju

The KOFIC Studios in Namyangju features state-of-the-art film production services and facilities. It consists of indoor studios (1 large, 2 medium, 2 small and 1 special

photography, for a total of 6 studios), outdoor sets, a recording studio, a developing room, a CG room, and a Telecine room.

Open sets in KOFIC Studios and Social Contributions

Open sets and theme parks in the KOFIC Studios are open to the public. Taking advantage of the infrastructure in the studios, KOFIC also provides programs such as a cinema camp, media education, media-experience education and hands-on programs.



Supporting Human Resources and Improving Working Environments

KOFIC offers an education/training incentive system for staff during their off-production time. The system aims to offer a professional education program to staff and supports them with unemployment benefits. KOFIC provides special education programs on acting, directing, lighting, editing, CG, and copyrights to staff and professionals in the field. It also runs an information system for people in the field, to certify careers and introduce a standard employment contract to secure staffs' living requirements and meeting demands from the field.

Supporting Film-Related Organizations

KOFIC supports film-related communities and institutions to promote cinema culture and secure its independence. It supports not only their research works and projects on the industry, but also educational programs, film festivals, events, and international exchange for furthering relationships with overseas markets.

Improving Conditions for the Disabled

To provide better conditions for the disabled, KOFIC supports cinema facilities and equipment to make subtitles and dubbing programs. KOFIC also runs Cinema on Wheels, a special program that visits remote towns or social welfare institutions to give them an opportunity to watch films.

Supporting Visual Media Education

KOFIC opened the Seoul Visual Media Center to promote the activities of citizens and students. The center provides various classes in theory for media production and making independent films. The center also provides special educational programs for people in prison or in the military, as well as handicapped and senior citizens, and migrant communities. It also supports local media centers by lending them equipment.

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Analysis of Korean Film Industry in 2011

1. 2011 Review

The Korean film industry in 2011 grew in terms of volume and revenue compared to 2010. Although the total number of admissions in 2010 was 149 million, dropping 5.9% from that of 2009, the number of admissions in 2011 reached 160 million, a significant increase.

As the total number of admissions was 159.79 million and the total sales reached 1.2362 trillion KRW, compared to those of 2010, the number of admissions increased 12.27 million (8.7%) and the sales amounts increased 84.8 billion KRW (7.4%). The number of admissions for Korean films was 88.87 million with 52.0% of the market share, exceeding last year's figures, which were 69.40 million with 46.5%. It is the first time since 2007 that the local market has clinched a majority share with over 50% of admissions.

The number one movie for 2011 at the Korean box offices was a Hollywood movie, *Transformers: The Dark Side of the Moon*, with 7,725,459 admissions and the number one Korean film at the box offices is *War of the Arrows* with 7,449,316 admissions. For distributors, CJ Entertainment stayed in first place by releasing 44 films and drawing 57,858,841 admissions with 36.4% of the market share during 2011.

The number of admissions rebounded

One of the most dramatic changes that happened in 2011 is that the number of admissions finally rebounded, recovering from a consecutive negative growth in 2008 and 2009. It was commonly analyzed that the decreased admissions in 2010 were due to: the fact that there was no mega hit film that drew more than 10 million admissions; an increased ticket price; and the impact of the introduction of IPTV and smart media devices on audience viewing habits. Thus, although the number of admissions increased in 2011, this analysis still seems to be valid because there was no mega hit film that drew more than 10 million admissions in 2011 and the ancillary market is still in a developing phase. So this upturn may be an unreliable indicator as audiences are always ready to turn their interest to other platforms.

Blockbusters Slumped, Unexpected Success

2011 was the year of politics in Korea. There were major political events ahead and fierce

confrontations still ongoing including the U.S.-Korea FTA, the Hanjin Heavy Industries incident, and the Presidential election in 2012. So, the public is relatively open to political issues and social changes and the recent politicized atmosphere has been reflected through films. The successful films at the box office were good indicators of the current social climate. Some key words to summarize 2011's hit movies are 'retro trend' and 'social drama'. The retro trend brought audiences to *<Sunny>* and *<War of the Arrows>*, and *<Silenced>*, based on a true story of sexual abuse of the handicapped, which ignited a social controversy and enormous public reaction. *<Punch>* should also be mentioned as it deals with the urgent issue of multi-culturalism in Korean society. However, some big budget Korean films like *<Quick>*, *<The Front Line>*, and *<Sector 7>* unexpectedly did not do well and took a toll on the film industry. As mentioned before, there will be two national elections in 2012. As the public's political interest is expected to explode next year, what kind of strategy and plan does the Korean film industry have? How will they reflect the public's interest and bring people to the theater?

3D Bubble Burst

The highly anticipated Korean 3D blockbuster film *<Sector 7>*, turned out to be a disaster. Although 12.3 billion KRW was invested in the production, the final figures amounted to only 2.23 million admissions, which was not even close to Break Even Point. Furthermore the film was panned by critics because of its poor narrative and characters, as well as its shoddy monster. So *<Sector 7>* was strong proof that audiences are no longer enthralled by all things 3D, as they also expect 3D films to be well made.

IPTV and Mobile Devices as Major Platforms for the Ancillary Market

Another notable feature of 2011's Korean film industry is the rapidly changing trend in the ancillary market. With the introduction of Premium VOD Services, which provide a film directly following its theatrical run, IPTV became the most profitable platform and due to the popularity of mobile devices, it is expected to replace online VOD services. As a result, online VOD services seem to be disappearing along with the dwindling sales of VHS and DVD titles. In the ancillary market, films with strong violent content like *<I Saw the Devil>*, or with sexual content like *<Petty Romance>* or *<Foxy Festival>*, have been noticeably dominant. A recent campaign called 'Good Downloader' has also changed the public's perception of piracy, which should provide another cornerstone to boost the ancillary market. In order to keep improving this market, transparent accounting and policy supports are definitely needed.

Table 1 Statistics of Korean Film Industry by Year

Year	2005	2006	2007	2008	2009	2010	2011
The Number of Admissions in Seoul (unit: 10,000)	4,698	5,055	4,869	4,711	4,883	4,629	4,788
Growth Rate (%)	-0.1	7.6	-3.7	-3.2	2.3	-5.2	3.4
Market Share of Korean Films (%)	54.9	60.4	45.0	39.6	46.0	43.9	47.9
Admissions Nationwide (unit: 10,000)	14,552	15,341	15,877	15,083	15,696	14,707	15,979
Growth Rate (%)	7.7	5.4	3.5	-5.0	4.1	-5.8	8.7
Market Share of Korean Films (%)	58.7	63.8	50.0	42.1	48.7	46.6	52.0
Total Sales (unit: one hundred million KRW)	8,981	9,257	9,918	9,794	10,940	11,514	12,362
Growth Rate (%)	5.7	3.1	7.2	-1.3	11.7	5.7	7.4
The Number of Screens Nationwide	1,648	1,880	1,975	2,004	2,055	2,003	1,982
Admission per capita	2.98	3.13	3.22	3.04	3.15	2.92	3.15

The number of films released each year has declined since 2007, but consecutively increased in both 2010 and 2011 (Table 2). In 2011, the total number of released films was 439 with 150 Korean films and 289 foreign films. This exceeded the record of 426 films in 2010, the largest number of released films since 2000.

Table 2 > Numbers of Films Produced, Imported and Released by Year

Section	Korean Films		Foreign Films		Number of Films Released
	Number of Released Films	Number of Films Produced	Number of Films Released	Number of Films Imported	
2003	80	65	271	175	240
2004	82	74	285	194	268
2005	87	83	253	215	298
2006	110	108	289	237	345
2007	124	112	404	280	392
2008	113	108	360	272	380
2009	138	118	311	243	361
2010	152	140	381	286	426
2011	216	150	551	289	439

2. Figures on Admissions and Their Market Share

While the number of admissions in 2011 increased compared to 2010, the growth rate faltered. The number of admissions increased 8.7% and more specifically, the number of admissions for Korean films increased 21.3% but the number of admissions for foreign films dropped 2.0%. This means that the growing number of admissions for Korean films has led the entire market. In addition, when we look at the numbers in the market share-- 52% of Korean films and 48% of foreign films -- this becomes even clearer.

Table 3 > Major Indexes of Korean, and Foreign Film Box Office Admissions by Year

Section	Korean Films			Foreign Films			Total Number of Admissions (10,000)	Admissions per Capita
	Number of Admissions (10,000)	Market Share	Admissions per Capita	Number of Admissions (10,000)	Market Share	Admissions per Capita		
2000	2,271	35.10%	0.41	4,191	64.90%	0.89	6,462	1.3
2001	4,481	50.10%	0.96	4,455	49.90%	0.94	8,936	1.9
2002	5,082	48.30%	1.07	5,431	51.70%	1.13	10,513	2.2
2003	6,391	53.49%	1.32	5,556	46.51%	1.15	11,947	2.47
2004	8,019	59.33%	1.65	5,498	40.67%	1.13	13,517	2.78
2005	8,544	58.71%	1.75	6,008	41.29%	1.23	14,552	2.98
2006	9,791	63.80%	2	5,549	36.20%	1.13	15,341	3.13
2007	7,939	50.00%	1.61	7,938	50.00%	1.61	15,877	3.22
2008	6,354	42.13%	1.28	8,729	57.87%	1.76	15,083	3.04
2009	7,641	48.68%	1.54	8,055	51.32%	1.62	15,696	3.15
2010	6,829	46.59%	1.35	7,851	53.50%	1.55	14,706	2.92
2011	8,887	52.00%	1.63	7,692	48.00%	1.51	15,979	3.15

3. Monthly Box Office Market Share

In fact, the success of Korean films usually has been one of the determining factors for the box office of the entire market. However, this rule did not apply in 2010. But as Korean films rebounded in 2011, the initiative of the market and box office was handed over to Korean films again. Korean films did not do well during the period from March to July this year but have been sweeping the box office since August. The tendency for foreign films to dominate in the first half and Korean films to dominate in the second half has continued since 2009.

Table 4 > 2011 Monthly Admissions and Market Share

Section	Jan.	Feb.	Mar.	Apr.	May	Jun.	
Admissions for Korean Films	8,034,154	8,520,543	2,718,743	4,154,093	5,167,862	4,128,432	
Monthly Market Share	64.9	63.0	32.6	55.4	37.4	32.8	
Quarterly Market Share		56.3			39.7		
Market Share for Half Year			48.0				
Admissions for Foreign Films	4,340,520	5,011,116	5,612,742	3,337,906	8,666,010	8,445,947	
Monthly Market Share	35.1	37.0	67.4	44.6	62.6	67.2	
Quarterly Market Share		43.7			60.3		
Market Share for Half Year)			52.0				
TOTAL	12,374,674	13,531,659	8,331,485	7,491,999	13,833,872	12,574,379	
Section	Jul.	Aug.	Sept.	Oct.	Nov.	DEC	TOTAL
Admissions for Korean Films	5,902,190	13,784,571	9,644,927	8,262,554	5,730,942	6,262,823	82,868,518
Monthly Market Share	32.4	69.2	73.2	68.3	55.9	37.2	
Quarterly Market Share		57.1			51.7		51.9%
Market Share for Half Year			54.8				
Admissions for Foreign Films	12,322,061	6,144,866	3,534,110	3,827,595	4,529,648	10,565,966	76,923,508
Monthly Market Share	67.6	30.8	26.8	31.7	44.1	62.8	
Quarterly Market Share		42.9			48.3		48.1%
Market Share for Half Year)			45.2				
TOTAL	18,224,251	19,929,437	13,179,037	12,090,149	10,260,590	16,828,789	159,792,026

4. Box Office Market Share by Country

The market share for Korean films was 52.0% and that of US films was 43.2%, indicating that Korean films were noticeably dominant over US movies in 2011. But when the percentages of the market share of the two countries are combined, amounting to 95.2%, it shows that films from Japan, China, and European countries hardly survived at the box office this year. The notable Japanese films were all animation films based on TV series such as *Detective Conan: Quarter of Silence* (644,367), *Pokémon: Diamond Pearl Gen-ei no hasha zoroark* (362,691), and *Crayon Shinchan Movie* (351,742). Among the Chinese films, *Legend of the Fist: The Return of Chen Zhen* drew 116,401, *The King's Speech* from the UK drew 803,357, *Gnomeo & Juliet* drew 221,295, *Sammy's Adventure* from Belgium drew 936,855, and *The Three Musketeers*, a joint-production of Germany, UK, and France, drew 655,719 admissions.

Table 5 Box Office Market Share by Country

Country	Jan.~ Dec. 2011						
	Section	No. of Titles	Admissions	Market Share by Admissions	Box office	Market Share by Box office	
Korea	Screenings	166	82,680,959	52.0%	612,604,761,000	49.8%	
	First Run	150	77,942,348	51.1%	577,708,052,800	48.9%	
USA	Direct Distribution	Screenings	54	36,527,147	23.0%	287,372,132,900	23.4%
	USA	First Run	50	35,615,189	23.3%	279,191,100,000	23.6%
	Screenings	96	32,171,017	20.3%	273,803,126,000	22.3%	
	First Run	90	32,053,852	21.0%	272,891,625,500	23.1%	
	subtotal	Screenings	150	68,698,164	43.2%	561,175,258,900	45.6%
		First Run	140	67,669,041	44.3%	552,082,725,500	46.7%
China	Screenings	17	480,994	0.3%	3,894,379,900	0.3%	
	First Run	15	480,850	0.3%	3,893,356,900	0.3%	
Europe	Screenings	66	3,031,404	1.9%	24,459,688,500	2.0%	
	First Run	55	2,673,856	1.8%	21,154,354,800	1.8%	
Japan	Screenings	50	2,889,991	1.8%	19,818,034,200	1.6%	
	First Run	45	2,742,471	1.8%	18,780,451,200	1.6%	
Others	Screenings	37	1,076,095	0.7%	7,921,778,200	0.6%	
	First Run	34	1,073,127	0.7%	7,898,759,200	0.7%	
TOTAL	Screenings	486	158,857,607	100.0%	1,229,873,900,700	100.0%	
	First Run	439	152,581,693	100.0%	1,181,517,700,400	100.0%	

5. Box Office Market Share by Distributors

General overview...

CJ Entertainment's domination continued in 2011. CJ Entertainment distributed 44 and drew 57,858,841 admissions with a 36.4% market share. Lotte Entertainment took second place. Lotte distributed the top Korean film at the box office, *<War of the Arrows>*. NEW, in third place with a 9.0% market share, distributed a number of moderate successes. Sony Picture Releasing came in at number four, with 19 titles and an 8.5% market share. Showbox/Mediplex, the distributor of 14.5 films, took fifth place. Among these, three ranked in the top ten Korean films such as *<Detective K: Secret of Virtuous Widow>*, *<The Front Line>*, and *<The Client>*. The total number of admissions was 13,253,576 with 8.3% of the market share. Only one of the direct distributors made the top five list this year. Even the number one and number two foreign films were distributed by CJ Entertainment, the outcome of direct distributors declined from that of last year.

Table 6 2011 Market Share of All Films by Distributor

Rank	Distributors	Jan.~ Dec. 2011				
		No. of Titles	Admissions	Market Share by Admissions	Box office (Won)	Market Share by Box office
1	CJ Entertainment	44.0	57,858,841	36.4%	461,027,433,000	37.5%
2	Lotte Entertainment	29.5	24,468,318	15.4%	180,766,807,000	14.7%
3	NEW	20.5	14,258,000	9.0%	108,231,724,500	8.8%
4	Sony Pictures Releasing Buena Vista Korea	19.0	13,493,304	8.5%	109,408,667,200	8.9%

5	Showbox/Mediplex	14.5	13,253,576	8.3%	99,052,417,850	8.1%
6	20th Century Fox Korea	14.5	12,613,777	7.9%	97,741,414,950	7.9%
7	Warner Bros. Korea	14.0	8,191,016	5.2%	63,274,931,000	5.1%
8	UPI Korea	11.0	2,485,454	1.6%	18,600,999,500	1.5%
9	Cinergy	6.5	2,424,281	1.5%	19,310,013,500	1.6%
10	Hwa&Dam	11.0	1,400,080	0.9%	10,902,154,500	0.9%
Others		301.5	8,410,960	5.3%	61,557,337,700	5.0%
Total		486.0	158,857,607	100.0%	1,229,873,900,700	100.0%

6. Top 10 Box Office Films

No films drew 10 million admissions in 2010 and 2011. However, films like *<Silenced>* and *<Punch>* had a larger impact beyond the box office, sparking considerable controversy and social change. Additionally, a Korean animation *<Leafie>* wrote a new chapter in Korean animation history, opening up new possibilities for Korean animation. Although the number one box office film is a foreign film *<Transformers: the Dark Side of the Moon>*, there are five Korean films on the list of top 10 films. The films are: *<War of the Arrows>*, a costume action drama ranked second with 7,470,633 admissions; *<Sunny>*, a retro style entertaining film taking the audience back to the 80s, ranked third with 7,362,657 admissions; *<Punch>*, a coming of age film dealing with a multi-cultural family ranked fourth with 5,309,928 admissions; *<Detective K: Secret of Virtuous Widow>*, a costume drama-comedy-mystery thriller, ranked seventh with 4,786,259 admissions; *<Silenced>*, a film based on a true story and becoming a phenomenon beyond the box office ranked eighth with 4,662,822 admissions.

Meanwhile, the Hollywood movie, *<Transformers: the Dark Side of the Moon>*, topped the list with 7,784,944 admissions, and a popular animation franchise entry *<Kung Fu Panda 2>* came in fifth with 5,062,722 admissions. *<Mission Impossible: Ghost Protocol>* as a late year hit, ranking sixth with 5,042,164 admissions. *<Harry Potter and the Deathly Hallows: Part 2>* dominated during the summer vacation season with 4,400,298 admissions. Another entertaining blockbuster *<Real Steel>* ranked tenth with 3,579,666 admissions.

Table 9 2011 Top 10 Box Office Films

Rank	Film Title	First Run	Distributor	No. of Screens	Admissions	Box office
1	Transformers :The Dark Side of the Moon	2011/06/29	CJ Entertainment	1,409	7,784,944	74,842,716,500
2	War of the Arrows	2011/08/10	Lotte Entertainment	615	7,470,633	55,827,861,500
3	Sunny	2011/05/04	CJ Entertainment	472	7,362,657	54,035,565,100
4	Punch	2011/10/20	CJ Entertainment	500	5,309,928	38,526,161,500
5	Kung Fu Panda 2	2011/05/26	CJ Entertainment	948	5,062,722	44,298,724,500
6	Mission Impossible : Ghost Protocol	2011/12/15	CJ Entertainment	1,038	5,042,164	38,258,970,000
7	Detective K : Secret of Virtuous Widow	2011/01/27	Showbox/Mediplex	611	4,786,259	35,841,769,500
8	Silenced	2011/09/22	CJ Entertainment	643	4,662,822	35,566,854,800
9	Harry Potter and the Deathly Hallows: Part 2	2011/07/13	Warner Bros. Korea	757	4,400,298	34,507,819,000
10	Real Steel	2011/10/12	Sony Pictures Releasing Buena Vista Korea	960	3,579,666	26,566,677,000

*'No. of Screens' is the maximum number of screens during its theatrical run

**Based on Nationwide Computerized Box Office Data System (99% of Computerized cinemas)

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- **Korean Cinema Today:** KOFC's monthly webzine and quarterly print magazine featuring in-depth articles and interviews related to Korean cinema (Available for iPad)
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www.koreanfilm.or.kr

17th Busan International Film Festival

The Largest Film Festival in All of Asia

Proud to be Korea's first international film festival, the Busan International Film Festival (BIFF) took its first steps in 1996. The festival starts every year on the first Thursday in October, followed by ten days of festivities where filmmakers and audiences come together at Busan's Haeundae area, famous for its beaches. In its first year, 169 films from 31 countries were screened while at last year's event 307 films from 70 countries were featured.

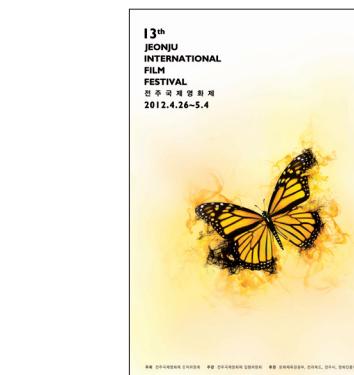
What's even more meaningful than such an increase in films screened is that BIFF has grown to become one of the most exciting film festivals in the world, the crown jewel among all major Asian film fests. As a primarily non-competitive film festival with only some sectional competition, BIFF has been making efforts to discover and support talented Asian film directors. Through New Currents, one of the festival's feature film competition sections, and Window on Asian Cinema, a showcase of new films from Asian directors, it has been a herald of the ways that Asian cinema has shifted and transformed over the years. The festival also features major industry events such as the Asian Film Market and Asian Project Market. Additionally, aiming to promote the development of independent Asian films and establish a stable production environment, the Asian Cinema Fund has been in operation since 2003.

Entering a new era of BIFF, the festival underwent a thorough reorganization last year. A cornerstone of this was the opening of the Busan Cinema Center, built explicitly for the festival at the chic and modern Centum City complex in Busan's Haeundae area. Additionally, last year saw the festival change the spelling of its name from the Pusan International Film Festival (PIFF) to the Busan International Film Festival (BIFF) in accordance with new rules regarding the romanization of Korean. But perhaps the most notable change was the retirement of BIFF's Founding Director KIM Dong-ho, who gave the position over to LEE Yong-kwan with last year's edition.

With its major changes now behind it, BIFF is ready to jump fully into a new era of film in which art, industry and criticism can work together in a more perfect harmony.



DATES	NETPAC Award
October 2013	KNN Movie Award (Audience Award)
LOCATION	The Asian Film Maker of the Year
Busan (Metropolitan City)	Asian Project Market Award and more
PROGRAM	ASIAN CINEMA FUND
307 films from 70 countries (2011) (121 World International Premieres)	Script Development Fund/ Post-Production Fund/ Asian Network of Documentary Fund
AWARDS	WEBSITE
New Currents Award Flash Forward Award Sonje Award for Short Films BIFF Mecenat Award for Documentaries FIPRESCI Award	www.biff.or.kr



14th Jeonju International Film Festival

A Festival with a Focus on Alternative & Independent Films

Korea's second biggest film festival after the Busan International Film Festival, the Jeonju International Film Festival (JIFF) wrapped up its 13th edition successfully in April this year. Launched under the slogan 'Digital Alternative and Independence' in 2000, JIFF has emerged as one of the most recognized film festivals in Korea during the past decade, focusing on challenging and creative films miles away from the mainstream.

A variety of alternative and independent films from all over the world are screened at JIFF. 'International Competition' features the first or second films from film scene newcomers, 'Stranger than Cinema' puts a special focus on avant-garde and experimental filmmakers who dare to develop new aesthetics for cinema. Nine out of ten films in the 2012 competition were directorial debuts, further establishing JIFF's role as a festival invested in finding and introducing new directors.

Moreover, the festival runs an annual production project to support filmmakers who try to expand the aesthetics of cinema using digital equipment as a tool. An acclaimed omnibus effort, the 'Jeonju Digital Project' has been bringing together three directors from various countries to make digital short films every year since 2000. The resulting films of the project have been well received and presented at many international film festivals, including Venice, Toronto, Locarno and Vancouver, among others.

Thanks to the participation of three European masters -- Jean-Marie Straub, Claire Denis and José Luis Guérin -- in the Jeonju Digital Project 2011, this program is drawing more and more attention from cinephiles around the world. In 2012, three outstanding Asian auteurs -- Ying Liang of China, Raya Martin of the Philippines and Vimukthi Jayasundara of Sri Lanka -- participated in the project.

With its commitment to often marginalized cinemas -- experimental shorts, political documentaries, adult animation and etc. -- JIFF is a noteworthy event for anyone interested in alternative, independent and avant-garde film: filmmakers, distributors, producers and audiences alike.

DATES	• NETPAC-EASTAR JET Award (Best Asian Film Award) USD \$5,000/ for the best Asian film screened in the 'Cinemascapes', 'Stranger than Cinema' and 'Cinemafest' section
LOCATION	April 25 - May 3, 2013
PROGRAM	Jeonju, North Jeolla Province
AWARDS	184 films from 42 countries (137 Features, 47 Shorts)
WEBSITE	International Competition • Woosuk Award (Grand Prize) USD \$10,000 and fund of USD \$5,000/ JB Bank Award (Special Jury Prize) USD \$6,100 (approx.)

17th Puchon International Film Festival

Weird and Wiley Genre Film and Beyond

The Puchon International Fantastic Film Festival (PiFan) has grown by leaps and bounds since its birth in 1997, now defining the city of Bucheon (an alternative spelling of Puchon), which has become a mecca of creativity for those interested in animation, cartoons, gaming and film. For 15 years PiFan has not only been one of Korea's most dynamic film festivals, attracting a variety of enthusiastic cinephiles, but also one of the film world's most fresh and exciting events, truly deserving of the adjective "Fantastic."

Thorough programming and advanced planning has given audiences cause to rank PiFan as one of the region's most enjoyable and thought-provoking film festivals, and industry personnel often confirm that the festival has been able to cultivate a singular identity by offering films with a variety of viewpoints as to exactly what "genre" film consists of. Furthermore, its cooperation with the Yubari Fantastic Film Festival in Japan and the European Fantastic Film Federation have helped in expand the significance of Asian genre film worldwide. Starting its 16th edition on July 19, PiFan 2012 screened 210 titles from all around the world, all filled with bold imaginations and cutting edge imagery. The fantastic journey lasted 12 days, expanding the festival's horizons and redefining genre film in terms of both content and style, to the delight fans of cinema regardless of age or sex. Apart from its forward-thinking selection, PiFan also hosted various special exhibitions and retrospective programs as well as screen classic films from masters of genre film.

PiFan also launched its own industry program, the Network of Asian Fantastic Films (NAFF), in 2008. NAFF's primary project market is the 'IT Project', which was the first project market created specially for genre productions. Celebrating its fifth anniversary this year, NAFF is a multifaceted, in-depth industry program for global genre film professionals, providing invaluable programs for industry fields, including film development, co-production, financing and post-production, solidifying its status as a leader of the Asian genre film market.



DATES	Choice for Short Film USD \$2,650 (both approx.)
LOCATION	• European Fantastic Film Federation Asian Award/ NETPAC Award
PROGRAM	NAFF IT Project
AWARDS	• Puchon Award USD \$8,800/ NAFF Award USD \$4,400/ Daisy Award USD \$17,600/ KBAS Award USD \$4,400 (all approx.) and Post-Production Support Award
International Competition	
• Puchon Choice: Feature Best of Puchon USD \$13,200/ Best Director USD \$8,800 (both approx.)	
WEBSITE	www.pifan.com

DATES	August 2013
LOCATION	\$10,000
PROGRAM	Grand Prix (Issues in Education), USD \$10,000
AWARDS	Spirit Award, USD \$7,000
	Special Jury Award, USD \$5,000
	UNICEF Special Award, USD \$5,000
	Audience Award, USD \$3,000
WEBSITE	www.eidf.org

10th EBS International Documentary Festival

Bridging Cultures and Crossing Boundaries

Korea's Educational Broadcasting System (EBS) is the nation's premier public media resource for educational and informative television programming covering a wide array of topics and issues. In 2004 EBS held the inaugural edition of the EBS International Documentary Festival (EIDF), which at the time focused on screening documentaries produced in Asia countries or focusing on specifically Asian causes and issues. Since then, the festival has slowly grown and broadened its scope, now hosting documentaries produced in a variety of different nations worldwide and covering a wide range of subjects bridging cultures and crossing boundaries, such as human rights and gender issues.

Aside from promoting public interest the documentary format and introducing audiences to myriad topics both domestic and global, EIDF also aims to create diverse market opportunities for documentary film. To this effect, it broadcasts some of the festival's most outstanding documentaries on television during the week of the festival and offers a special insight as to how filmmakers might cultivate their works for a television audience. Additionally, in collaboration with the Broadcasting Content Promotion Foundation, the festival established the EIDF Documentary Fund in 2009. This project development program aims to assist filmmakers in developing and producing quality documentary content that can appeal to a global audience. The fund offers roughly USD \$26,000 to a selected project, which is then showcased in the following year's festival.

The 9th installment of EIDF in 2012 further established the festival as one of Asia's most intriguing documentary film events, continuing to offer a multitude of cinematic viewpoints over both film and television formats.



DATES	August 2013
LOCATION	\$10,000
PROGRAM	Grand Prix (Festival Choice), USD \$10,000
AWARDS	Grand Prix (Issues in Education), USD \$10,000
	Spirit Award, USD \$7,000
	Special Jury Award, USD \$5,000
	UNICEF Special Award, USD \$5,000
	Audience Award, USD \$3,000
WEBSITE	www.eidf.org

5th DMZ Korean International Documentary Festival

Communication Inspiring Both Peace and Life

The demilitarized zone (DMZ) separating North and South Korea, which represents the peninsula's state of armistice, is a place where one can realize the true value of 'peace' and 'communication.' The DMZ Korean International Documentary Festival (DMZ Docs) is a film festival inspired by and located near Korea's DMZ.

DMZ Docs is an annual festival for documentary films presented jointly by Gyeonggi Province and the city of Paju since 2009. The festival aims to present documentaries with various themes and styles and to promote the documentary genre as a means of communication. Held near Korea's demilitarized zone, DMZ Docs focuses on the themes of peace, coexistence and reconciliation. Despite its short history, DMZ Docs is growing as one of the most important documentary showcases in Asia.

With the hope of promoting local and international documentary production, as well as discovering outstanding documentary projects, DMZ Docs offers several funds available to filmmakers. The DMZ Fund aims to encourage Asian documentary filmmakers and revitalize documentary film production in the region. This fund focuses particularly on documentary films that chronicle struggles for peace in the world's conflict regions.

The 2012 edition also hosted Crossing Borders -- the Eurasia Pacific Documentary Training Initiative in collaboration with the European Documentary Network (EDN). And with an ever-expanding vision, DMZ Docs is planning to launch a project market beginning in 2013 as well.



DATES

September 2013

LOCATION

Paju, Gyeonggi Province

PROGRAM

101 films from 30 countries (2011)

AWARDS

White Goose Award USD \$13,200/
Special Jury Award USD \$6,100 (both
approx.)

DMZ FUND

USD \$26,000 (approx.) managed under
the AND Fund at BIFF

WEBSITE

www.dmzdocs.com

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The Tower

2012 / Directed by KIM Ji-hoon
Cast SUL Kyung-gu, SON Ye-jin,
KIM Sang-kyung
Genre Action, Adventure, Drama

At Tower Sky, the super-luxurious landmark building complex, the "White Christmas" party is on. Part of the event involves helicopters circling above, sprinkling snow on everyone below. On Christmas Eve, the party is in full swing but when one of the helicopters crashes into the building, a fire breaks out and spreads rapidly.



A Werewolf Boy

2012 / Directed by JO Sung-hee / Cast SONG Joong-ki,
PARK Bo-young / Genre Drama, Romance, Fantasy

Summoned by an unexpected phone call, an elderly woman visits a cottage. She remembers a boy she knew half a century before. Moving to a peaceful village, when she was a girl, she discovered a "wolf boy," hiding his large, contorted body in the darkness. She opened her heart to the innocent boy and he fell in love with the girl, the only person to ever show him affection.



Masquerade

2012 / Directed by CHOO Chang-min / Cast LEE Byung-hun,
RYOO Seung-ryong, HAN Hyo-joo / Genre Period Drama

King Gwanghae orders his councilor to find him a double in order to avoid the constant threats of assassination. Ha-seon, a jester who looks remarkably like the King, is finally chosen. The day King Gwanghae feared comes too fast; He falls into coma because of an unknown poison. For now, Ha-seon, who is from the lowest of the low, must play a King.



Deranged

2012 / Directed by PARK Joung-woo / Cast KIM Myung-min,
KIM Dong-wan, MUN Jung-hee / Genre Thriller, Drama

Jae-hyuk, a salesman for a pharmaceutical firm, faces the biggest trouble of his life: his whole family turns out to be the hosts of a fatal mutant parasite. While he is searching for the medicine to save his family, the mutant parasite becomes a nationwide epidemic so that the government takes an action to build up a camp for the patients while only experiencing a series of failures to cure them.

Soar into the Sun

2012 / Directed by KIM Dong-won / Cast JUNG Ji-hoon (a.k.a.
Rain), SHIN Se-kyung, YU Jun-sang / Genre Action

A South Korean elite Air Force pilot Tae-hun finds himself transferred to a combat flying unit after a cocky, unplanned, and dangerous air show demonstration. The world outside the base makes its presence known when a North Korean MIG fighter is discovered heading towards the South. Tae-hun and the rest of the squad are put back on active duty.



I AM.: SMTOWN LIVE WORLD TOUR in Madison Square Garden

2012 / Directed by CHOI Jin-seong / Cast TVXQ!,
Super Junior, Girls' Generation, SHINee, f(x)
Genre Music Documentary

The documentary follows the singers of SMTOWN as they prepare for their live performance at one of the world's most prestigious concert venues: Madison Square Garden in New York. From auditions, training period to get on stage, these seemingly frivolous teen stars endure enormous hardships you've never imagined.

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New World

2013 / Directed by PARK Hoon-jung
Cast LEE Jung-jae, CHOI Min-sik, HWANG Jung-min
Genre Noir, Action

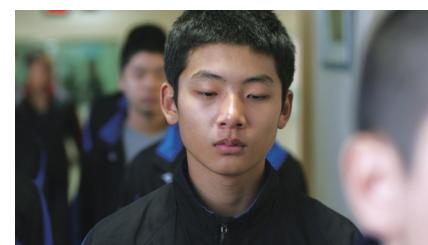
When the biggest crime organization is about to fall apart because of a power struggle, the police detective deep undercover is cornered by bosses on opposite sides. The police sweep-up operation tightens in on the undercover detective who now has to make the final decision between loyalty and betrayal.



Juvenile Offender

2012 / Directed by KANG Yikwan / Cast SEO Youngju, LEE Junghyun / Genre Drama

Sixteen-year-old juvenile offender Ji-gu reunites with his young mom who he thought was dead, and the two try to make up for their lost time.



Pieta

2012 / Directed by KIM Ki-duk / Cast CHO Min-soo, LEE Jung-jin / Genre Drama

A solitary man who grew up as an orphan works as a cruel loan shark. A mysterious woman claims to be his mother and he finds himself becoming attached to her only to realize her extreme yet sad motive.



The Weight

2012 / Directed by JEON Kyu-hwan / Cast CHO Jae-hyun, Zia / Genre Drama

A grotesque yet elegant fairy tale of a hunchback born to carry the weight of life.

In Another Country

2012 / Directed by HONG Sangsoo / Cast Isabelle HUPPERT, YU Junsang, JUNG Yumi / Genre Drama

In another country, a woman or another woman is, was, will be, encountering the same places and the same people for no other reason than her being in another country.

LOTTE Entertainment

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Contact in Ventana Sur | Executive Attending PARK Ju-young, tel +82 10 9960 4427

Code Name : Jackal

2012 / Directed by BAE Hyoung-jun
Cast KIM Jae-joong, SONG Ji-hyo
Genre Thriller, Comedy

SHIN, the cops, is on a stakeout at Paradise Hotel where the serial killer 'Jackal' is said to appear. K-pop star CHOI Hyun is staying there at the same time, where he is ambushed by a mysterious hitman, Min-jung. Angela comes into the room for an appointment with Hyun, her boy toy, but is unintentionally stabbed to death by Min-jung. But, curious chemistry develops between Min-jung and Hyun, and Hyun decides to help her.



I am the King

2012 / Directed by JANG Kyu-sung / Cast JU Ji-hoon, KIM Soo-ro, LEE honey / Genre Comedy

King Tae-jong's third son, Chung-nyeong thinks he'll never become king and just indulges himself in reading books. However, he is appointed the crown prince, Chung-nyeong runs away from his burdensome title. But, he ends up getting switched with a slave who looks exactly like him, Deok-chil. As Deok-chil lives the perilous palace life instead, Chung-nyeong falls in a great deal of trouble.



The Spies

2012 / Directed by Woo Min-ho / Cast KIM Myung-min, YOO Hai-jin, YUM Jung-a / Genre Comedy, Action

North Korea's minister requests asylum through the Korean embassy. In order to get rid of him, North Korea sends Chief CHOI to the South. Meanwhile, code name Mr. KIM has been working as a trade agent in South Korea. Suddenly, he receives the first order which he had received from the North in 10 years. Mr. KIM starts gathering his fellow comrades scattered in South to help Chief CHOI for traitor's assassination.



Architecture 101

2012 / Directed by LEE Yong-zoo / Cast HAN Ga-in, UHM Tae-woong, BAE Su-ji (Miss A), LEE Je-hoon / Genre Romance, Drama

Seung-min is an Architecture major in college and is smitten by Seo-yeun he meets in an Architecture 101 class. Seung-min keeps his feelings towards her, but when a small misunderstanding occurs, it is their friendship that takes its toll. Fifteen years later, Seo-yeun suddenly appears to Seung-min and asks him to build her a house. He takes up on the offer and they are whisked back to the past which stirs old memories and perhaps new feelings.

The Concubine

2012 / Directed by KIM Dae-seung / Cast JO Yeo-jeong, KIM Dong-wook, KIM Min-jun / Genre Erotic Epic Drama

For the love of her life, Hwa-yeon had no choice but to become the king's concubine. The two men seized by this woman are hooked on fanatical love within the hell-like palace; a place they can never leave till they die.

9ers Entertainment

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Weird Business

2012

Directed by Veronica CHUNG,
CHO Young-joon, LEE Hun-kuk
Cast BAE Seul-ki, PARK Cheol-min, HAN Hye-elin
Genre 3D Fantasy

Presenting 3 quirky occupations each representing tales of death, hate, and love.



Wedding Scandal

2012 / Directed by SHIN Dong-yup / Cast KIM Min-jun, KWAK Ji-min / Genre Romantic Comedy

A good-looking slacker Ki-Suk gets chained to his long-forgotten fake marriage when his sister-in-law Jeong-Eun unexpectedly visits. The two struggle to make matrimonial evidences to save his wife from getting deported.



Horny Family

2012 / Directed by PARK Bo-sang / Cast LEE Mi-sook, CHUN Ho-jin, KIM Seung-woo, KIM Hyo-jin / Genre Sex Comedy

Each member of seemingly a perfect family has bold but secretive love affairs behind each other's back.



Miss Conspirator

2012 / Directed by PARK Kwan / Cast KO Hyun-jung, YOO Hae-jin / Genre Action, Crime, Comedy

An innocent bystander gets involved in the middle of a crazy drug underworld.

Epitaph

2007 / Directed by JUNG Brothers / Cast KIM Bo-kyung, KIM Eung-soo, LEE Dong-kyu, JIN Goo, KIM Tae-woo / Genre Horror Elegy

In a modern hospital in 1941, doctors witness weird tales and learn death is the sole healer.

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Contact in Ventana Sur Executive Attending Jamie SEO

Traffickers

2012 / Directed by KIM Hong-sun
Cast IM Chang-jung, CHOI Daniel
Genre Crime Thriller

Their counter-double-cross journey for money begins. After his best friend died in an unexpected accident, black market dealer Young-gyu decides to wash his hands and start a new life with Yu-ri. But his dream is not ready to come true when he learns that Yu-ri needs money for her dad's surgery. To help her out, Young-gyu decides to do the job for the last time and this time he has to deliver human organs to China.



The Gardener

2012 / Directed by Mohsen Makhmalbaf / Cast Mohsen Makhmalbaf, Maysam Makhmalbaf / Genre Drama

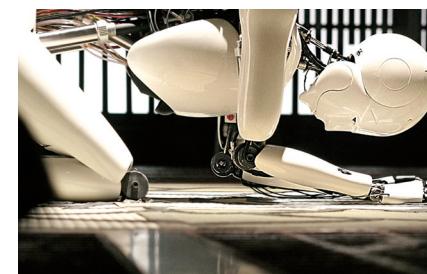
Starts with research of a religion, ends with poem which chants for peace. An Iranian film maker and his son travel to Israel to investigate a world religion with 7 million followers, which originated in Iran a hundred and seventy years ago. Youth from all over the world come to Haifa, the center of this religion, to serve. Those who serve in the gardens that surround the holy places develop peace loving attitudes through their interactions with nature.



National Security

2012 / Directed by CHUNG Ji-young / Cast PARK Won-sang, LEE Kyeong-yeong, MYUNG Kye-nam / Genre Drama

Based on the true story of a democracy activist, tortured in the 1980s by South Korea's military rulers... In 1985 in Korea a democracy activist KIM Jeong-tae was forcefully dragged to Namyang where the government's national security agency is located. There he met LEE Doo-han, the professional interrogator, notorious for ruthless torture. With a distorted patriotism toward South Korea's military regime LEE detained KIM over 20 days and tortured him.



Doomsday Book Market Screening

2012 / Directed by KIM Jee-woon, YIM Pil-sung / Cast KIM Kang-woo, RYOO Seung-bum, SONG Sae-byok / Genre Si-Fi Drama

The end is just another beginning. Two acclaimed Korean directors unfurl three unique stories of human self-destruction in the modern high-tech era. In a hope to restore the humane compassion in the insusceptible modern age, the film displays an alternative form of genuine humanity. And thus you are stepping into the world of the future, where a series of unexpected stories awaits you. All these stories originate from the earth. From the very earth you live on.

All about My Wife

2012 / Directed by MIN Kyu-dong / Cast LIM Soo-jung, LEE Sun-kyun, RYOO Seung-ryong / Genre Romantic Comedy

She is sexy, beautiful and an excellent cook but the worst wife to her dear husband. For seven years of marriage, Doo-hyun has never been happy. He cannot stand her endless nagging and complaining. Doo-hyun's long time wish is to move away from his wife. One day Doo-hyun notices his neighbor Sung-ki is a natural born Casanova, Doo-hyun asks him to seduce his wife. Sung-ki is very confident that he can make her love him without falling in love with her. Now Doo-hyun's divorce project begins!

Daisy & Cinergy Entertainment

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Contact in Ventana Sur Executive Attending Erica NAM



The Taste of Money

2012 / Directed by IM Sang-soo / Cast KIM Kang-woo, BAEK Yoon-sik, YOUN Yuh-jung, KIM Hyo-jin, ON Ju-wan / Genre Erotic Suspense

Young-jak, a young man with a desire to be rich, takes a close look at a Korean conglomerate family. As soon as he gets more involved, he struggles morally. Lost between his morality and shortcut to successful life, he has to make the biggest decision he's ever made to choose whom he will hang on to, in order to survive in this harsh world.



Horror Stories

2012 / Directed by JUNG Bum-shik, LIM Dae-woong, HONG Ji-young, KIM Gok & KIM Sun / Cast KIM Hyeon-soo, ZIN Tai-hyun, NAM Bo-ra, KIM Ji-young / Genre Horror Omnibus

Five directors are gathered to tell their own horror stories. A high school girl wakes up in fear and looks around to realize that she was kidnapped by a guy with her arms and legs tied. The guy slowly approaches her and makes her to tell him 'horror stories' to stay alive.



Don't Cry, Mommy

2012 / Directed by KIM Yong-han / Cast YU Sun, NAM Bo-ra, YOO Oh-seong / Genre Revenge Thriller

Yoo-lim who recently divorced lives with her only daughter Eun-ah. One day Eun-ah gets raped by a group of her fellow students at school, and commits suicide. Filled with anger to the fact that since the boys are under age, the law can't punish them, she decides to punish them by herself. To end everything that made her and her daughter's life a living hell, Yoo-lim starts to kill all the boys brutally...



How to Use Guys with Secret Tips

2012 / Directed by LEE Wonsuk / Cast LEE Si-young, OH Jung-se / Genre Romantic Comedy

Not so attractive Bona finds a way to deal with guys the way she wants from a mystery lecture video. She even ends up dating an arrogant top star. But without the guides of Dr. Swarlski's lecture, can she keep her true love?

Mirovision Inc.

(주) 미로비전

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Melo

2012 / Directed by Roy LEE / Cast LEE Sun-ho, KIM Hye-na
Genre Drama

Yoon-suh, has no dreams and love for a long time. One day, Tae-in comes into her life and she falls for him. But when Tae-in's ex-girlfriend, appears, all her happiness shatters and she begins to be obsessed with Tae-in. Her anxiety makes her a murderer and her frustration drags Yoon-suh to a bloody end.



Tumbleweed

2012 / Directed by LEE Duk-hee / Cast IM Chang-jung, AHN Nae-sang / Genre Drama

Changsu does not have any family, friends or lover, living in prison as a substitute prisoner for others. After 3 years in prison, he comes back to his normal life full of gambling and drinking. One day, Miyeon appears to him, and everything changes. She enlightens his life for the first time. Changsu bets his everything to save this woman for the first, and for the last time in his life.



Mr. Perfect

2012 / Directed by KIM Myung-gyun / Cast YOON Si-yoon, YEO Jin-goo / Genre Human Comedy

Se-jin was once a famous pro golfer. One day, Se-jin's older co-worker dies due to drunk driving. He loses his voice because of this car accident and goes to an island in order to take a rest. But the principle of the small school of this island asks him to teach golf to the children. They are getting close after some training, but the parents get to know about Se-jin's accident.



The Winter of the Year was Warm

2012 / Directed by CHO Sung-kyu / Cast KIM Tae-woo, YEH Ji-won / Genre Drama

A filmmaker goes out to the countryside of Gangneung to get some rest every weekend. And a nurse heads into Seoul during the same period to enjoy some cultural life. This is a drama about their relationships. KIM Tae-woo and YEH Ji-won are mesmerizing as two people learning to understand each other.

Contact

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Ms. Mee-hyun KIM (Team Manager)
Mr. Woody KIM (Manager)

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Market Screening Schedule

Date	Time	Title	Venue	Contact
12.01(Sat)	10:00 a.m.	Doomsday Book	Cinemark	M-Line Distribution TEL +82 2 796 2428 / E-MAIL sales@mline-distribution.com
12.02(Sun)	10:00 a.m.	Planet of Snail	Cinemark	CAT&DOCS TEL +33 1 83 97 05 46 / E-MAIL maelle@catndogs.com